

دراسة تاريخية وفنية لخطي

التوقيع والرقاع

Riqa' and Tawaqi' Scripts: Historical and Artistic Study.

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Abstract

Riqa' and *tawqi'* scripts are considered very important in the history of Arabic calligraphy and the tradition of official and state documentation system. They are closely linked to the document manuscripts that deal with the chancery and official signatures that were originally issued on official letters and correspondences.

Riqa' and *tawqi'* wasn't artistically realized until the second half of the third century AH/9th century AD; that was at the beginning of the proportioned writing era. At that early stage, their artistic form can be conceived at first as close as possible to the quick round ordinary handwriting, which carried some stiffness, with some connections in some of its letters and words. Ibn Muqla and his brother Abu Abdullah had a great role in determining the artistic form of these two scripts.

These two major scripts were not used in coping religious texts, nor were they used for executing complete manuscripts (as in the case of: muhaqqaq, naskh and rayhan scripts). Both scripts were stemmed out from the thuluth, though; they managed to survive until this day. They carry high artistic vitality and great flexibility, that's why some new scripts emerged out of them which became very important and counted for copying the official and Sultanic documents. This is a clear proof to their artistic maturity, and high vitality. It indicates too the genius of the Muslim artist who is able to develop and innovate at all times.

This paper discusses *riqa'* and *tawqi'* scripts in terms of: origin, naming, function, and artistic features. Moreover, it reviews their relationship with other cursive scripts, as well as mentioning a number of calligraphy masters of these two scripts.

Keywords: Arabic calligraphy, six pens, *riqa'*, *tawqi'*, Arabic manuscripts, official documents.